

# Leica

PHOTOGRAPHY

1959 • Number 2 • 40¢







# Leica

## PHOTOGRAPHY®

VOLUME 12 • NUMBER 2 • 1959

EDITOR ..... Kenneth Poli

EDITORIAL BOARD ..... Eugene C. Anderegg

John F. Brooks

William H. Mann

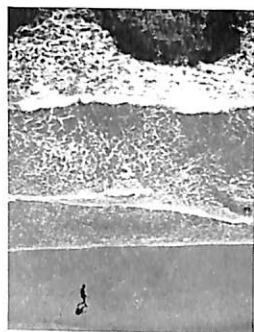
Helen Wright

### contents:

ONE-MAN SHOW	
FRANK D. ROSENBACHER .....	4
NEW PRODUCTS	
PROJECTOR, OTHER ITEMS INTRODUCED .....	10
MAIDEN VOYAGE	
Allan Keller .....	13
REPORT ON ISOPAN RECORD	
Bob Schwalberg .....	16
LEICA PORTFOLIO	
FOUR PHOTOGRAPHS .....	20
LISA LARSEN	
AN APPRECIATION .....	24
PROCESS ON THE RUN	
Harvey Shaman .....	26
CAMPUS CAMERA	
STUDENTS FOCUS ON FUN AND PROFIT .....	28
FOCUSING ON .....	31

*Leica Photography* is published by E. Leitz, Inc., at 468 Fourth Avenue, New York 16, N. Y., as a quarterly magazine, price forty cents. Copies are sent free of charge to all registered Leica camera owners residing within the United States of America and U.S. Territorial Possessions, for a limited time, based upon date of purchase of Leica camera and/or Leitz lens. Thereafter and to non-owners of Leica cameras, a subscription fee of \$1.00 per year is charged in the U.S.A., and \$2.00 elsewhere. Single copies are on sale at photographic dealers' stores, or direct from the publisher.

The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.



### COVER

**Y. Ernest Satow**

This fresh summer picture, achieved through thoughtful composing and an unusual angle, was made on Kodachrome in La Jolla, California, by Satow. He pointed his M-3, Visoflex and 200mm Telyt lens almost straight down from a cliff about 200 to 300 feet high.

### INSIDE COVER

**Paul Jonas**

Soaring birds in abundance create excitement; by completely filling the frame with the silhouetted forms, Jonas has added to the effect. Fifth Avenue and 42nd Street in Manhattan; M-3, 135mm Hektor, 1/250 at f/8, medium yellow filter, Tri-X.



## one-man show

FRANK D. ROSENBACHER, amateur

A glance at a group of photographs made by amateur Frank Rosenbacher reveals at once the earmarks of the professional. It's an old story, of course, that the best amateurs, and amateurs in the best sense of the word, need never bow to professionals. Devoted amateurs down through the years have always produced striking photography.

Still, the signs that an amateur is moving into the "advanced amateur" category are those that also signal the professional. Thus, we see in Rosenbacher's case, an inclination to shoot a backlighted picture, the capacity for knowing when a picture should be composed as a vertical, the ability to crop tight on the negative, to isolate a subject (here he is aided measurably by his long lenses), and to "move in."

These qualities mean he is a long way from the snapshot stage, and also that he gets interest into his pictures, no matter how prosaic the subject. Rosenbacher has made the same pictures every amateur has (and every professional, too): relatives, children, a ship, a seascape, his dog. Pictures of this sort are important to everyone and Rosenbacher's photo records of people and places will give him and others pleasure for a long time to come.

Among somewhat off-beat subjects, Rosenbacher has photographed wood patterns on old buildings, the window of an Italian bakery, city skyscrapers at twilight, items on display outside a second-hand clothing store, a table-top train scene, and animals at the zoo (pictures, rather than the animals, are off beat).

There appears to be a maturity in his pictures, a thoughtful, unhurried approach to a subject. But Rosenbacher is not slow or inhibited; he uses one of the prime advantages of 35mm—in shooting pictures of a little girl, he doesn't hesitate to use up a roll of film to keep after those fleeting natural expressions that are the province of the 35mm camera.

Vice-president of a printing company in Chicago and a veteran of four years service with the Navy in World War II, Rosenbacher was not much interested

*Appearing here from time to time:  
selections from the finest work of  
photographers in different fields.*

in photography until his middle thirties, in 1951. He and his wife shared a hobby, raising hybrid tea roses, and he wanted to keep a record of progress with the flowers and also "to record trips, family gatherings and people we know."

It's significant that Rosenbacher says he purchased "the Leica system." He says, "In owning a camera with a fixed lens, it became increasingly difficult to achieve the type of picture I wanted. This, plus having to attach makeshift lenses and then measuring distance from subject to camera, in addition to mechanical dissatisfaction, eventually led to the Leica system one afternoon."



**Chicago skyline.** M-3, 50mm Summicron f/2, 1/5 at f/11.





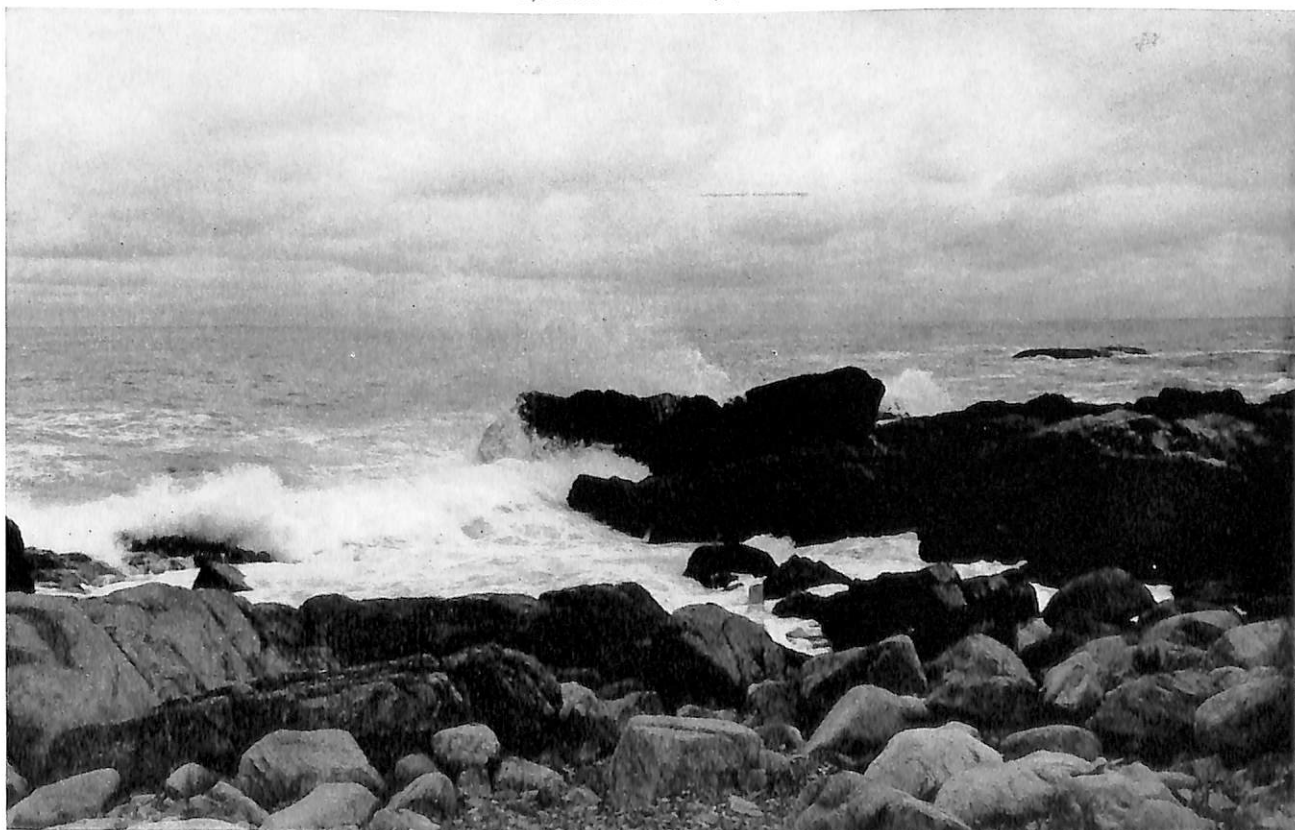
**Susan.** M-3, 90mm Elmar f/4, 1/50 second at f/11 on Plus-X.

He owns an M-3 and an M-2, plus Leitz lenses from 35mm to 400mm, Visoflex and Bellows. All this "enables me to take a picture of anything at any time under all conditions."

Both humility and a striving for improvement through objective appraisal of his own photographs show in Rosenbacher's comment: "I now try to get one shot from every ten rolls or so that one can say is definitely a new approach to an old subject."

Anyone who has ever strained to achieve something fresh in a photograph knows that this is a laudable ambition. It's a goal many professionals would settle for, and one that Rosenbacher may very well achieve.

**Crashing waves.** Gloucester, Massachusetts. M-3, 50mm Summicron, 1/100 at f/5.6.





**one-man show** (contd.)



**Bridal gown.** Maxwell Street second-hand store, Chicago.  
M-3, 90mm, 1/50 at f/11.



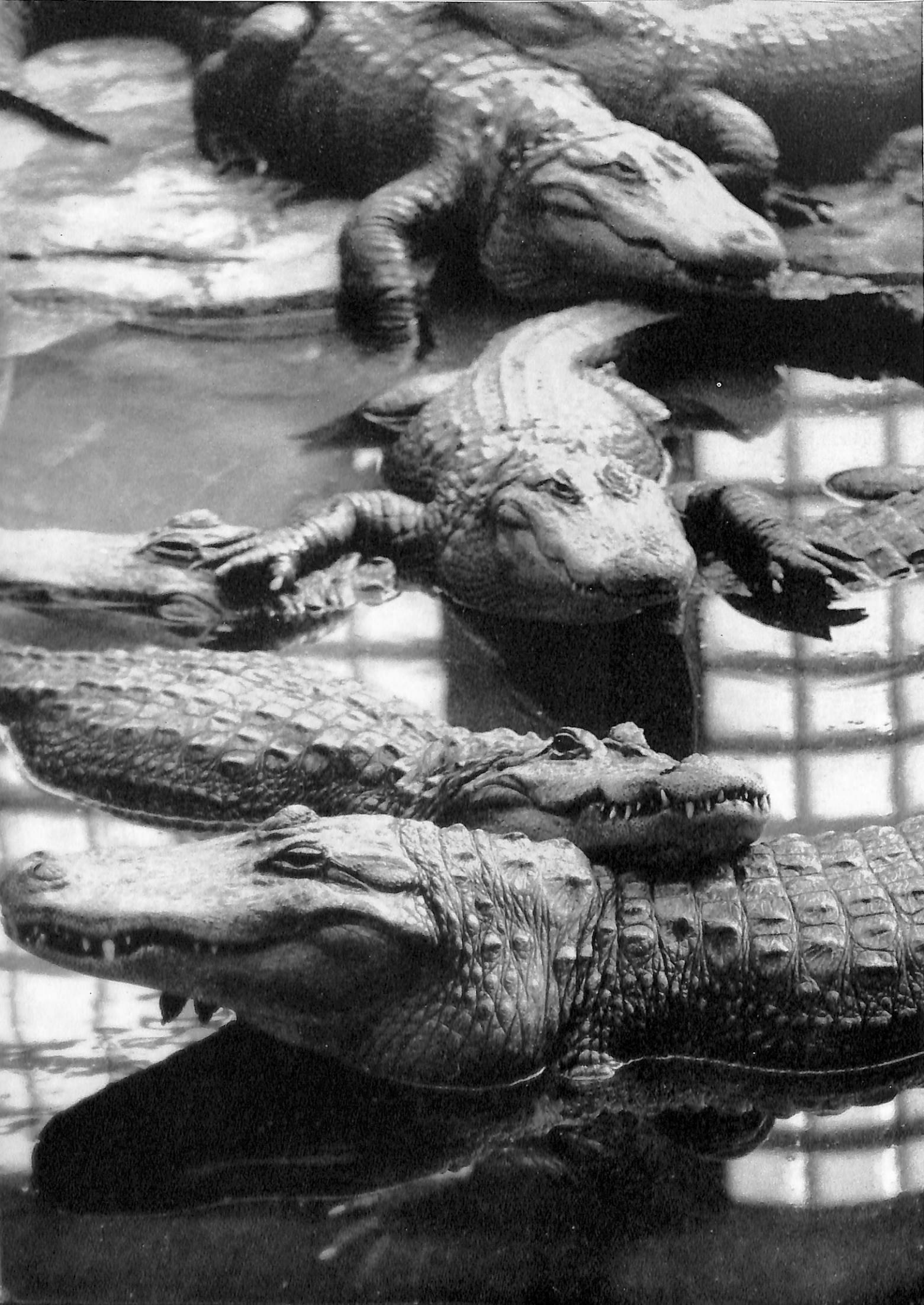
**Aftermath** of winter fire. Chicago. M-3, 90mm Elmar.



**Girl and plant,** at Girl Scouts' Chicago headquarters. 90mm, 1/50 second at f/4.



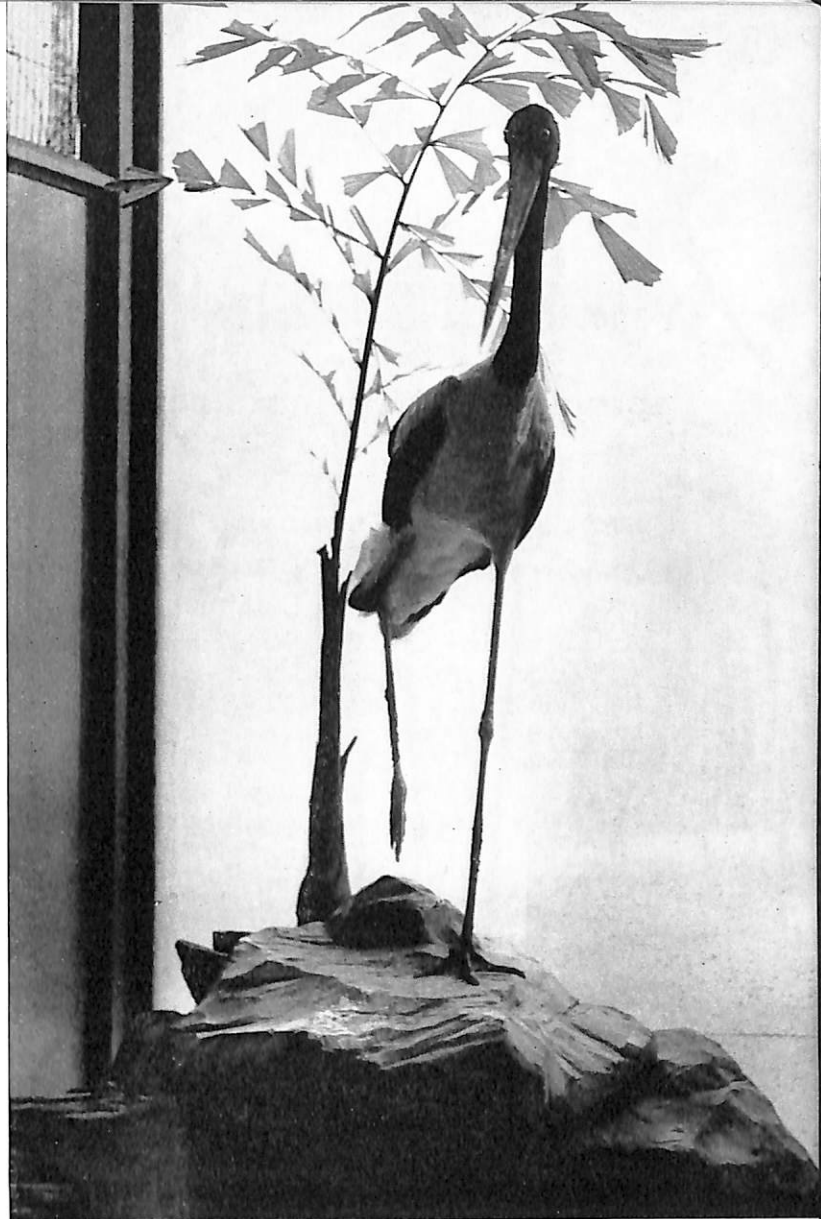




**Traffic jam.** Brookfield Zoo. M-3, 400mm Telyt, 1/100 second at f/8.



**one-man show** (*contd.*)



**Stork.** Brookfield Zoo. 90mm Elmar, 1/50 second at f/4.

**Fury at rest.** 400mm Telyt, 1/100 second at f/8.



## new products

projector with remote controls, new lenses, M-1 camera

### ***the automatic Pradovit F Projector*** ***...you whistle while it works***

At least one irreverent fan who has seen the Pradovit F in action refers to it as "she"—on the grounds that it responds to a whistle. And its response includes not only remote slide changing, but *remote focusing as well*—both controlled by ultrasonic whistles. This unique control will put the Pradovit F through its paces at distances well over 100 feet.

But this look-ma-no-hands accessory is only one of an impressive array of features, including: compact design, quiet push-button *or* manual operation, remote control of both focus and changing via extension cord (or optionally, by ultrasonics as mentioned), acceptance of either 35mm or super-slides, 30-slide trays which take both cardboard- and glass-mounted slides intermixed, choice of 300 or 500 watt models. Three Pradovit models offer a choice of 85, 100, or 120mm Hektor f/2.5 projection lenses, plus a "turtle-top" projector cover which makes a self-contained carrying case of the projector. A fourth model with 150mm Hektor lens has a separate carrying case.

#### **push-button operation**

The Pradovit magazines each hold 30 slides, either in cardboard or glass mounts, or intermixed. The projector is loaded by sliding a magazine into an opening in the back of the housing. From then on, push-button control takes over. A button on top of the projector switches on the fan and projection bulb simultaneously. A second button controls slide changing when you prefer to stand next to the projector during the showing of slides. Slide-changing is practically noiseless in the Pradovit F.

For comfort-loving photographers, a 14-foot remote-control cord which governs *both slide-changing and focusing* is standard equipment. With it, you can run the show from your favorite chair.

The projected image of your transparency is the end result of all the precision that has gone into your Leica and its lenses plus the projector and *its* optical system. But to realize every last colorful detail of the transparency on the screen, the slide must stay flat during projection. And the only practical way to keep it flat is to bind it between glass.



But what about those who, for one reason or another, project their slides right in the cardboard mounts? Almost any cardboard-mounted slide is going to "pop" in the projector. And even pre-popping doesn't solve the problem of changing focus, because popping isn't uniform from slide to slide.

The only answer is to refocus when necessary. Normally, this would keep you tied to the side of the projector during the show. But the Pradovit's remote focusing control keeps a sharp screen image literally at your fingertips—anywhere in the room.

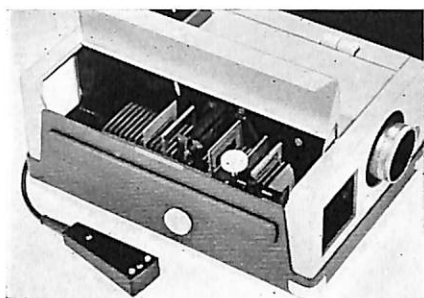
#### **random sequence control**

A knob on the side of the projector offers manual control over the travel of the magazine, both forward and backward. It can be operated whenever the slide-changing control button is depressed on either the projector itself or the remote control cord. Thus, it is possible to project a previously shown slide again, to skip certain ones, or to show transparencies in any sequence you wish without rearranging them within the magazine. Another knob, located in the magazine chamber, duplicates manually the action of the push-button slide changer.

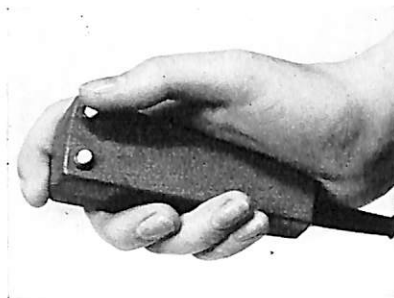
#### **two models**

The Pradovit F is available in both a 300 Watt and a 500 Watt model. The 300 Watt model converts instantly to the 500 Watt model by adding an extra heat filter, and of course, a 500 Watt bulb.

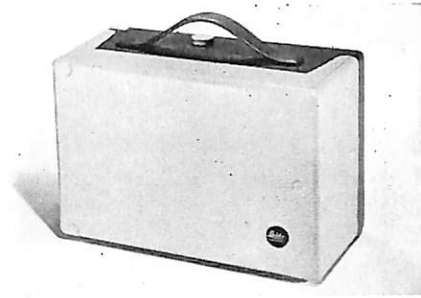




**MANUAL CONTROL KNOBS** advance or reverse magazine.



**REMOTE CONTROL** push-buttons change and focus slides.



**SNAP-ON COVER** turns Pradovit F into its own carrying case.



**ULTRASONIC REMOTE CONTROL.** Two high-frequency horns plus a receiver add up to cord-free, remote control for the Pradovit F. And from several hundred feet away! A quick, one-two squeeze of one horn changes slides; the second horn focuses the projector lens. Lecturers, teachers and others who give slide shows in large auditoriums or theaters will find a new, unique and welcome freedom with the Ultrasonic Remote Control Unit of the Pradovit F.



**PROJECTOR TABLE, ARROW POINTERS.** Useful accessories for the Pradovit F, or any projector, are the new KARBA projector table with tilting top, and the IBA Arrow Pointers. The KARBA table is self-storing, folds down to a small, easily carried package. It features a shelf to hold accessories, chrome-plated legs and permanently-attached carrying handle. A top extension and green felt projector pad are available as accessories. Price of the KARBA projector table is \$66.00.



Models I and II of the IBA Arrow Pointers project a bright arrow onto the screen image, to aid in pointing out details. Model O projects a V-shaped image. Model O is powered by two standard flashlight "D" cells, Model I uses three cells, and Model II, five cells. The more powerful models project a proportionately brighter image than Model O. The Model O is \$6.00; Model I is \$9.00; Model II, \$19.50.

Three interchangeable Hektor f/2.5 projection lenses are available in combination with the Pradovit F. A fourth combination features a 150mm Hektor lens which, however, is not interchangeable with the others except at authorized repair stations. Slide projection is simplified by suiting the focal length of the projection lens to the size of the screen and the length of the "throw."

The coated, aspherical condenser system of the new projector (plus the high-aperture Hektor projection lenses) produces a brilliant screen image. It is so bright that the 300 Watt Pradovit F puts more light on the screen than many 500 Watt projectors.

#### **Self-contained case**

A simple, snap-on metal cover turns the Pradovit F into its own carrying case (except for models with

150mm lens). The cover is also useful as a table-top projector stand to give extra projector height. Since it is compact (8¼" x 11⅞" x 6⅜") and easily portable (16 lbs.), the Pradovit F is an excellent traveling companion. On the subject of traveling, note that Pradovit models imported into the U.S. by E. Leitz, Inc., are wired and otherwise designed for 60-cycle, 110/120 Volt A. C. operation only. Those designed and sold for use elsewhere operate at other voltages. Neither model can be converted for use on electrical systems other than that for which it was designed.

The Pradovit F 300, with 85mm Hektor f/2.5 projection lens, one 30-slide magazine, remote control focusing and changing cord and snap-on projector cover is \$160.50. The Ultrasonic Remote Control Unit accessory, with signal receiver and two high-frequency horns, is \$99.00.



### ***a new 90mm lens—the Elmarit f/2.8***

The 90mm Elmarit f/2.8 lens dovetails neatly between the Elmar f/4 and the Summicron f/2 in speed, weight, and cost. As might be surmised, the Elmarit has a modified Elmar formula—a five-element lens, featuring new rare-earth glasses. All air-to-glass surfaces are anti-reflection coated.

#### **double duty**

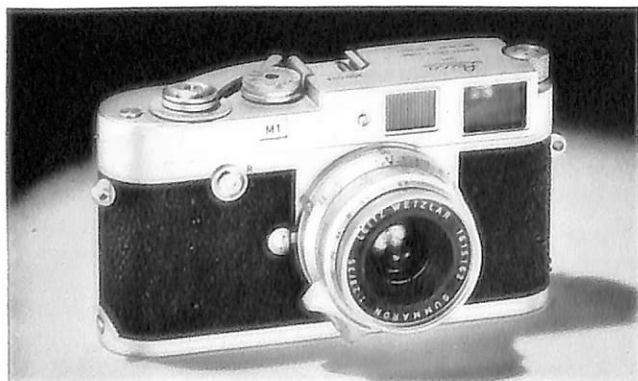
The Elmarit comes in a rangefinder-coupled long mount which focuses the lens down to 3½ feet. The removable lens unit can also be used on the Visoflex II in Universal Focusing Mount #11,093. On the Visoflex II, the Elmarit focuses down to 14½ inches, and covers a minimum field size of about 3 x 4½ inches. At closest focusing distance, the ratio of reproduction is 1:3.2.

Click diaphragm stops and a linear diaphragm scale are provided; minimum aperture is f/22. A broad, milled focusing ring provides parallel focusing action. Both depth of field scales and dual distance scales (meters and feet) are engraved on the lens mount. Front diameter of the Elmarit is 42mm and Leitz 36.5mm screw-in filters are used with it. Angle of view is 27°, and the lens in long mount weighs about 11½ oz.

The new Elmarit, in handsome satin-chrome finished long mount, either bayonet or screw type, is \$150.00. Universal Focusing Mount, #11,093, to adapt the lens unit to the Visoflex II is \$36.00.

### ***the Leica M-1, inexpensive and adaptable***

The Leica M-1 is inexpensive enough to be used as a sort of permanent film carrier on a Visoflex housing, Focoslides or other accessories for long-lens or close-up work. Without the Visoflex, it has enough features to become a popular "wide-angle" camera, where the need for focusing is minimized. For



### ***fastest Leica lens— the 50mm Summilux f/1.4***

The 50mm Summilux f/1.4, a superspeed lens, has among its elements a special glass whose formula was developed by Leitz research. This new, ultra-high speed lens has seven elements. And, thanks to design improvements made possible by the highly refractive glasses used in the lens, image definition is excellent, even at f/1.4. Minimum aperture is f/16, and the focusing range is from infinity down to 3½ feet. Focusing is done via a milled ring.

A linear diaphragm, with equidistant stop marks, makes it easy to set half-stops on the new lens, while click settings are provided at full-stop positions.

The Summilux comes complete with lens hood and a lens hood cap of special design. The lens hood cap may be kept in place when the hood is reversed on the lens for carrying in an eveready case. The lens is finished in matte chrome and has both depth-of-field scale and dual-distance scales (meters and feet) engraved on it. Price of the 50mm Summilux f/1.4 is \$198.00 in bayonet mount. A screw-mount model will appear later.

instance, a 35mm lens set at the hyperfocal distance for f/5.6 (about 20 feet) registers everything sharply from about 10 feet to infinity.

The M-1's viewfinder has two permanently visible bright-line frames — for 35mm and 50mm lenses. Parallax correction is automatic. There is automatic flash synchronization for both conventional and electronic flash; shutter speeds from 1 second to 1/1000 second, including "Bulb," are controlled by a single, non-rotating dial.

Because the M-1 has no built-in rangefinder, lenses used with it must be either scale-focused or used on a reflex housing. Since the viewfinder frames of the M-1 are always visible, this model neither needs nor has a frame selector lever. Like the M-2, the M-1 has no self-timer, and its film counter must be manually reset. It accepts bayonet mounting lenses and accessories. Finish and precision manufacture are equal to the M-3 and M-2. The M-1, without lens, is \$144.00.



## maiden voyage / *Allan Keller*

beginner on a cruise shoots some fine slides

*All accompanying photographs are reproductions from color transparencies made by the author*

Take one amateur photographer, one good 35mm camera, a light meter and a cruise ship to South America. Mix them thoroughly for 31 days, shaking well at sea, in buses and in cable cars. Add a splash of advice from old timers, a twist of daring and garnish with luck.

This recipe will produce a photographic cocktail beyond compare, one that will last for years and can be sipped enjoyably when the snow lies deep outside the door and tropic breezes are half a world away.

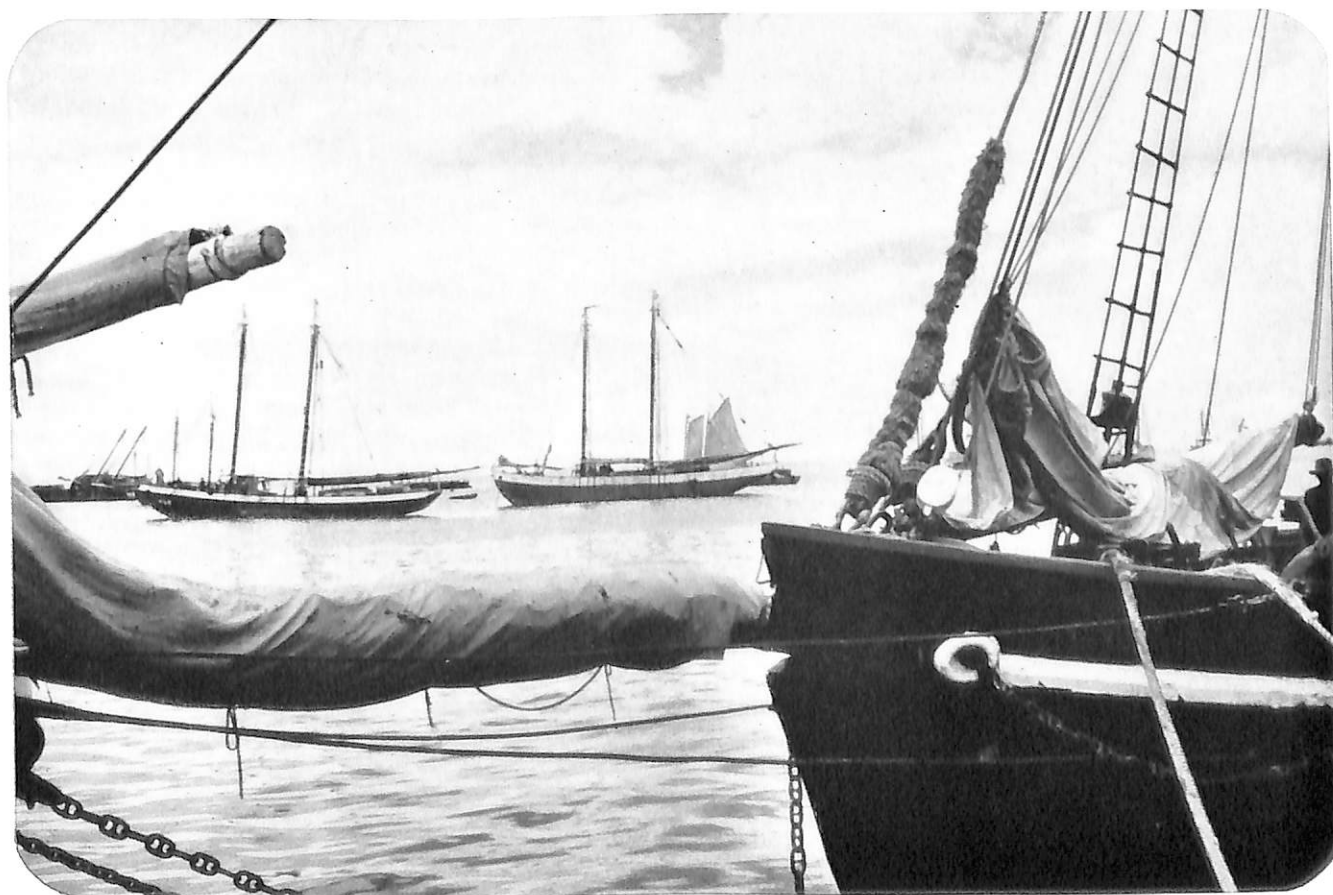
I was the amateur who tried the recipe. It worked perfectly for me and should for anyone else.

The maiden voyage of the Moore-McCormack cruise

ship BRASIL provided the opportunity. My camera was a Leica IIIg, my exposure meter a reflected light type, my film Kodachrome and my experience almost nil. I'd shot less than five rolls of color film to try out my new camera before I toted it up the gangplank.

My main point in telling of my experience is to underline the fact that amateurs—even beginners—can get the shots they want without needing wide experience. Careful attention to the manual that comes with a camera, plus a few words of advice and caution from an old hand or two and a little originality will produce excellent color slides with today's

**Trinidad harbor.**





**Barbados divers.**



reliable films.

While making hurried preparations for the voyage I managed to steal a few minutes with Ralph Miller, camera columnist, and Al Aumuller, photographic chief, of the New York World-Telegram and Sun, for which I write. The photographic fraternity is friendly and the neophyte can learn a great deal from those who have already made their mistakes and learned to avoid them.

From the hour when the BRASIL left New York until she was tied up again a month later I was on my own. But often the words of caution I had gleaned came back to me at crucial moments.

Pictures taken at sea, I soon learned, as well as those in the tropics and on the beaches of sun-drenched islands, turn out beautifully if the man behind the viewfinder remembers to stop down one stop more than the meter indicates. The sun in the tropics and on the ocean is brighter than the amateur thinks. If the ship is white, as mine was, this calls for extra caution.

Like every other beginner I found photography is seldom difficult in the classic conditions of sunlight, starting two hours after sunrise and ending two hours before sunset. If you put people into most of

**Barbados woman.**



the scenes, to keep them from being postcard views, things seem to turn out fine.

Much more important is my advice to gamble on shots. Even on a cruise such as the *BRASIL'S*, which is normally made on smooth seas and in perfect weather, there will be occasional days when it rains or is foggy. *Don't put your camera away!* Use your light meter and take pictures. Bracket your exposures if your shot is important. That is, take one picture at the meter reading, one with the lens closed down one stop, a third with the lens open one stop more than the meter calls for. Many of the resulting pictures will be of more interest than those taken in the noon-day sun.

Knowing that I might not see some of the ports again for a long time—or never—I took pictures whatever the light conditions happened to be. In Montevideo the skies were gray and an afternoon thunderstorm almost wrecked the day ashore. But even those exposures taken just as the storm broke made exciting transparencies.

Since I was primarily interested in daylight shots I took no flash equipment. Yet several times I wanted something out of the ordinary, and out of the sunlight. I wanted to capture a stained glass window in the church at Petropolis, Brazil, and the gold inlaid interior of San Francisco Church in Bahia, Brazil. I gambled with the widest lens opening and shot at slow speeds, between one and five seconds, steadying my Leica on the backs of pews.

Naturally some of the slides were indifferent. But others were richly rewarding. One of the interiors from San Francisco Church gives the viewer the impression he is standing inside a magnificent, gigantic jewel box. If I hadn't risked the shots, (which several know-it-alls advised me to forget) I would have come home without many slides of real character.

Under pressure of necessity I shot pictures of stevedores loading coffee in Santos at twilight, of the harbor at Salvador with the sun behind the clouds on the horizon, and in several narrow, poorly lighted streets in Buenos Aires. I couldn't wait for ideal conditions. I had to shoot then or never. More of the slides came out than didn't and the gamble was usually worthwhile.

I used only two lenses; the standard 50mm Elmar and the 35mm Summaron. And I stuck to one film—Kodachrome, in this case. But the point is not *which* film, but the fact that you should choose one and stay with it to keep things simple.

To sum it all up, take a chance whenever you're not going back to a scene you want to capture. If you lose it costs only a few cents; if you win you'll remember the victory for years after.



Lujan hearse.



Bahia sail-mender.



Bahia beach.

## report on Isopan Record / Bob Schwalberg

fastest 35mm film introduced



The number of photographs lost annually through failure to remove the lenscap prior to shooting will not be affected by the advent of Agfa Isopan Record. But this is probably the only type of underexposure problem that this ultra-sonic available-darkness film can't handle. The night holds no terrors for this fastest of all 35mm films. Its finest efforts occur with speed ratings of 1600 or 2000 (*in the ASA calibration method*), and ratings from 4000-to-8000 are real, albeit somewhat grainy possibilities.

In its relation to its tremendous speed (at least

100 per cent faster than other 35mm speed films), Isopan Record is surprisingly good in the grain, gradation and sharpness departments. *It is not, however, either a fine grain or a general-purpose emulsion.* And, despite its remarkably low density-to-grain ratio, Isopan Record should be regarded as a special film whose forte is the supplying of small lens apertures and high shutter-speeds under dimly lighted shooting conditions.

The density-to-grain ratio is the factor which limits the usefulness of high-speed films under lighting-levels which prohibit the production of reasonably thin negatives. This ratio is actually a lot lower with Record than with many slower high-speed materials. For example, accidental overexposure of Record will not by itself result in additional excessive graininess, although it will result in a loss of gradation and sharpness. When the light is dim enough to warrant the use of 1600-or-2000 exposure indexes

**STREET FESTIVAL.** Night procession celebrating the Chinese New Year was lighted by large but ordinary lamp bulbs in improvised holders held by onlookers; an example of good results with Isopan Record under poor conditions.







ACCIDENTAL OVEREXPOSURE. Exposed at E.I. 160 (10-12 times the optimum exposure), the negative was processed for half the normal time, gave dense but printable negative. Sharpness is off but good, gradation somewhat lessened.

this super-speed material is the best thing that ever happened to your Leica.

#### speed rating factors

The effective emulsion speeds attainable with Isopan Record depend on (1) subject and lighting contrast and (2) the amount of grain you are willing to tolerate. Our experience indicates that maximum quality results when exposures are held to the 1600- or 2000 level. And the manufacturer agrees. His data-sheet states that if rated according to the ASA speed standard, Record would have a rating of approximately ASA 640. But with subjects of normal contrast best results are obtained if the film "*is treated as 2000 ASA or as 8000 ASA in the case of subjects possessing less contrast.*"

At its optimum-quality 1600-2000 rating Isopan Record requires a normal developing time somewhat greater than that usually given to other films, even high-speed films. In general this will depend upon the contrast provided by the developer. Softer-working formulas will require a greater amount of increased timing than will more contrasty developers. Although you can get good results from a very wide variety of commercially available developers, our best results were obtained with Agfa Atomal New, Ethol UFG, and Kodak D-76. With carefully pegged 1600-2000 exposures, average developing time at 68-70°F was about 14 minutes in Atomal, 9 minutes in UFG and 13 minutes in D-76. The three developers are listed here in order of contrast. At these ratings we found Atomal and UFG about even in the grain departments, D-76 slightly grainier. Gradation and sharpness are excellent in all three combinations, with little danger of blocking-up in the normal run of commonly encountered highlight areas.

#### some darkroom tips

Before going on to the pushing of Record beyond this optimum quality level, let's note a few things about its handling in the darkroom. Isopan Record has a mixed emulsion containing a very great amount of halide material. So it requires additional handling care while agitating, rinsing and fixing. Agitation should begin (*as with any other film*) as soon as the film enters the developer, and should be continued vigorously for a minimum of about 30 seconds. After this, you can give it intermittent, minute-by-minute agitation. But remember that this is relatively more critical here than with slower materials, and stick to it religiously. Ten to fifteen seconds per minute should suffice with most developers. As soon as the film is immersed in the hypo (*which ought to be one of the fast-acting variety with a generous dose of hardener*), give it a minimum of 30 seconds' vigorous agitation. Because more work is required of the hypo in dissolving away relatively greater amounts of unexposed halides, the fixing time for Record is at least 50 per cent longer than that required with other high-speed films.

To avoid a peculiar type of mottled streakiness on the film, with slow-clearing perforation areas, a short-stop bath consisting of about 1½ ounces of 28 per cent acetic acid in a quart of water is recommended as a 30-to-60 second pre-hypo treatment. Many photographers today omit the use of the acid short-stop (*particularly with thin-emulsion films*) to reduce the possibility of producing pinholes. With Isopan Record, however, it is important to neutralize developer trapped within its lush layer of emulsion. And I am happy to report that after having processed some 50 rolls of Record with the acid short-stop I've yet to find a pinhole.

**Isopan Record (contd.)**



E.I. 2000. Room lighted only by table lamps produced detail-rich negative. Note foreground overexposure from nearby lamp.

**inspection development procedure**

Incidentally, if, as you examine the film in the wash-tank you notice some streakiness, just throw it back—it'll disappear in three-to-five minutes unless the film has been accidentally fogged. This can happen if you use the green film-inspection safelight overzealously. In inspecting any high-speed film there are two basic facts worth remembering: (1) The faster the film, the greater the proportion of the total anticipated developing time which should be permitted to elapse before the film is exposed to the safelight. (2) The danger of fogging under the safelight is directly proportional to the inherent speed of the material *and inversely proportional to the amount of exposure received*. With Record we'd advise waiting until the total development time is about three-fourths completed before inspecting. Incidentally, our experience seems to indicate that under the green safelight Isopan Record negatives appear somewhat denser than they actually are in comparison to the inspection images normally encountered with fast films. All films, of course, tend to appear differently under the safelight than under white light. Part of getting acquainted with a new material is learning its green-light look.

In general, faster film emulsions are not inherently



E.I. 4000. Compared to E.I. 2000 shot, original print of this scene shows increase in grain, some gradation loss; however, note the detail retained in couch fabric.



as hard as those of slower materials; chemicals used for emulsion-hardening have the effect of somewhat desensitizing the halides. So, it is well to increase the hardener dosage (in the hypo) over that recommended. My own practice with Edwal Quick-Fix is to use two ounces per quart instead of the recommended single ounce. Additional hardener for this hypo, as for most other rapid liquid fixers, is available separately. In washing and drying no special attention above that demanded by other films appears to be needed in handling this material.

#### E. I. 8000: possible but "iffy"

When subject and/or lighting contrast tends to be very low and the light sufficiently dim, the inherent speed of Isopan Record may further be exploited by giving additional development. This, however, should be regarded merely as a last-resort, to be used when absolutely necessary and only then. The increased development will, of course, result in additional grain, and film sharpness will suffer, although to a fairly small extent. Under certain shooting conditions (and providing you don't find the additional grain objectionable), ratings as high as about 8000 may be relied upon to produce readily printable negatives.

With ratings of 3200-or-4000, which for Record really amounts to a one-stop underexposure, the results are amazingly good. Very brightly lighted subject areas will, invariably, appear excessively dense on the negative. But these negatives, in all save the most extreme cases, will usually prove printable with a minimum amount of burning-in. The development times we found practicable for these one-stop



E.I. 2000, 25X ENLARGEMENT. Part of a 25 x 37-inch enlargement shown actual size. Notice the even grain pattern.

pushes were approximately 17 minutes in Atomal New, 12 minutes in UFG and 16 or 17 minutes in D-76. Also good for this kind of forcing is Agfa's Rodinal. With a dilution of one part Rodinal to fifty parts water we got good negatives in about 19 or 20 minutes. Rodinal at 1:10 gave approximately equal results in about 4 minutes. Of these various pushing procedures, the one we found most comfortable was the 12-minute UFG treatment, although the Atomal did provide somewhat softer highlight-to-shadow contrast ratios.

At an exposure-level of 8000 the quality falls away very sharply from the high standards obtained at either the 3200-4000 or the optimum 1600-2000 range, but it can produce pictures (of a sort) where nothing short of extra light will turn the trick. For this rough usage we suggest the highly concentrated Rodinal 1:10 dilution for approximately 8 minutes, extending the D-76 timing to about 20-22 minutes, or switching to DK-60a, a sheet-film tank developer, for anywhere from 12 to 16 minutes. Grainy? Yes, of course. Burned-up highlights? You bet. Worth doing? Only if there's no other way to make the picture, or you're looking for an off-beat effect. In fairness we ought to mention that even the relatively poor performance at these advanced exposure indexes and development times is a lot better than we really have any right to expect.

#### DEVELOPMENT CHART FOR ISOPAN RECORD

Exposure Index	Minutes at 68° F.-70° F. (20° C.-21° C.) <sup>4</sup>					
	Ethol UFG	Kodak D-76	Atomal New	Rodinal	Kodak DK-60a	Ethol Type T <sup>4</sup>
1600-2000 <sup>1</sup>	7-9	12-14	12-15			
3200-4000 <sup>2</sup>	11-13	15-17	17-19	3-5(1:10 dilution) 18-20(1:50 dilution)		8-9
6000-8000 <sup>3</sup>		20-22		7-9(1:10 dilution)	12-16	10-12

1. For finest grain, best quality, with normal (and higher-than-normal) subject and lighting contrast.

2. One-stop-push for subjects of normal (or less-than-normal) contrast. Bright highlight areas may tend to become overly dense, but in most cases will print-in with slight burning.

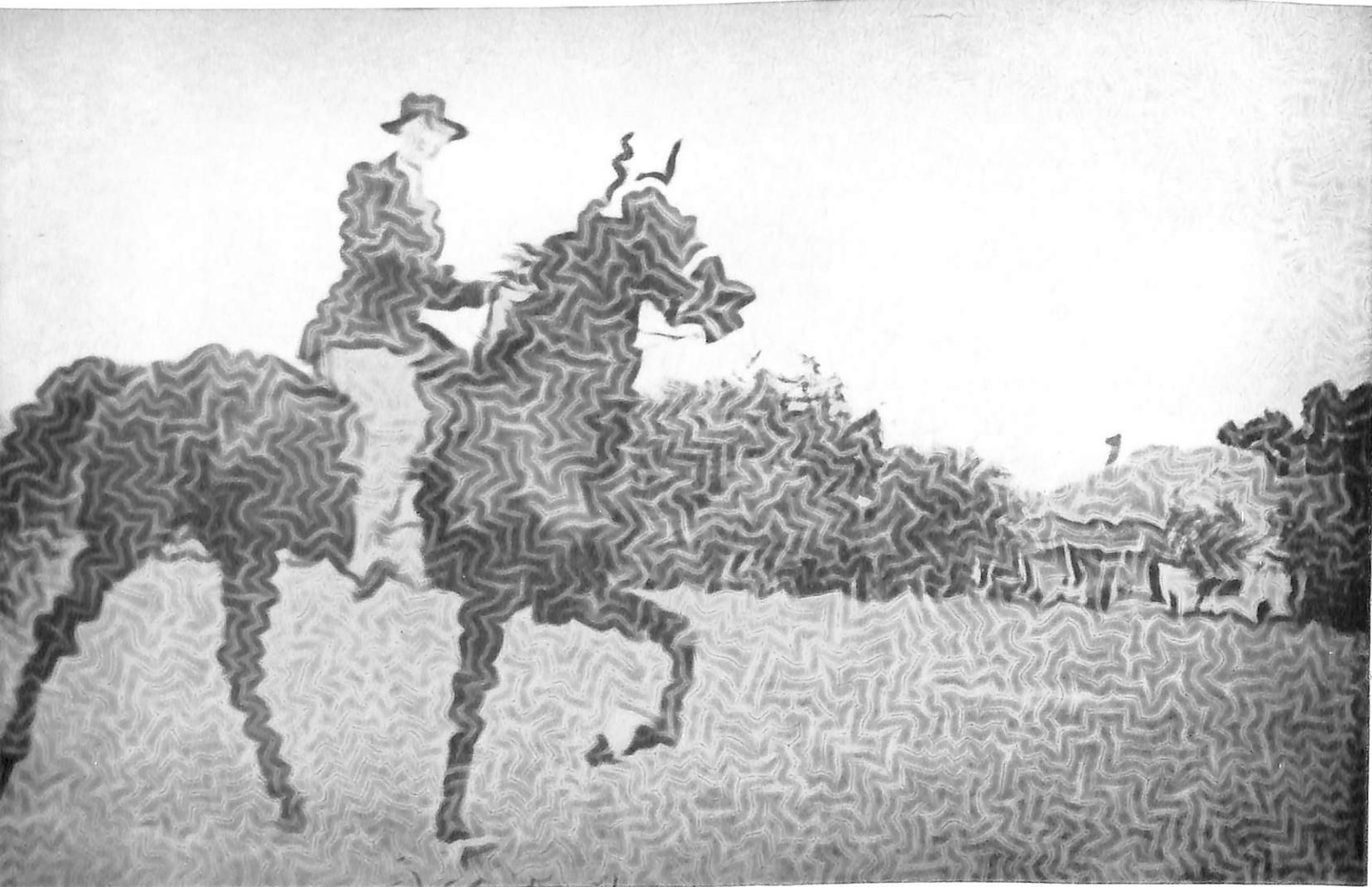
3. Last-resort treatment for subjects of very low contrast under extremely dim available-darkness where meter reads only at start of scale. Results tend to be quite grainy, will frequently contain blocked-up highlight areas that may prove difficult to print.

4. Ethol Type T was released shortly before press time, and these recommendations should be considered tentative. The developer is used diluted 1:7 and at 75°F. with constant (but gentle) agitation. Fog level tends to be extremely high but negatives will print well. All other developers mentioned above are recommended for use at 68°F.-70°F., with vigorous agitation for first minute, 10-15 seconds agitation every minute thereafter.

## Leica Portfolio

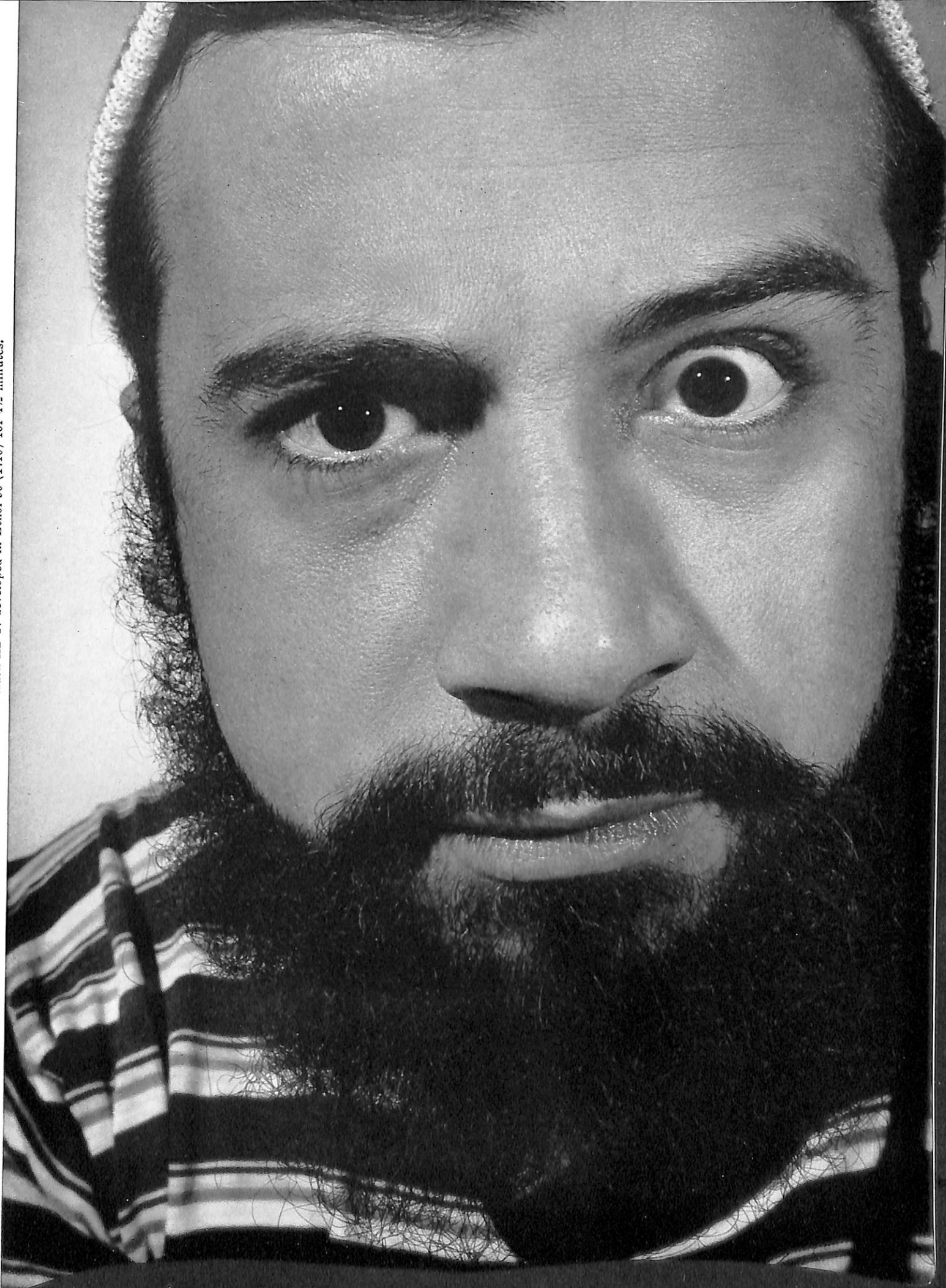
*Presenting four examples of the  
many outstanding contributions  
made to photography by Leica  
owners in all parts of the world.*

**K. S. Andersson** (Col., ret.). Reticulation. Panatomic-X developed in D-76 and shocked by cold water. Leica A, f/3.5 Elmar.





**George Ward.** Artist. IIIf, 90mm Elmar f/4, three electronic flash units. Adox KB-17 developed in Ethol 90 (1:10) for 4½ minutes.



**J. L. Lowrey.** Gulls. IIIg, 50mm Summicron f/2, 1/500 second at f/8 on Plus-X.





**Louis Stettner.** Reflection. M-8, 50mm Summarit, 1/25 second at f/1.5.





Lisa Larsen

## LISA LARSEN

Lisa Larsen's death at 34, at the peak of her career, is felt by the photojournalist's world as a great loss, and a sad one. During her recent illness, the indomitable Miss Larsen continued to work courageously and with spirit, making three trips to Europe after her last operation. On the eve of her departure for Poland, in the winter of 1956, amidst packing and the photographer's own awareness of a large undertaking, she patiently took time during an interview to tell me something of herself in personal terms.

A love-of-living attitude, plus a woman's knowledginess of how to use her femininity in a working-man's world, kept Lisa Larsen in front of many a police-blocked line. And, it took her to places and interviews where the most stalwart and persistent photographer might be reduced to smithereens.

Her warm personality was as sensitive to the world's people and their plights as it was to the ideas of poets and writers whose translations she carefully selected as captions for her exhibit prints. (*Among Miss Larsen's many exhibits was one held at the Leica Gallery in New York City in 1957.—Ed.*)

Born in Germany, Miss Larsen fled to this country before World War II with her family when she was an adolescent. A gift from her mother had started her in photo school and on a career in photojournalism while still abroad. Upon arrival in the U.S., she was well along in technical training. She understood the mysterious "bounce" of a flashbulb and handled her equipment with graceful skill at least fifteen years before achieving renown.

Miss Larsen became an apprentice photographer for *Vogue* and later freelanced through Graphic House. She also handled assignments for many national magazines.

After 1948 Miss Larsen worked primarily for "Life," with the whole world as her "beat." It was at the reception of Tito in Moscow that Krushchev threw her a bunch of flowers. She got to that reception, in spite of being kept out of official buses that were to take her, by hiring a car on her own. Ho Chi Minh of North Vietnam, at the same function said, "If I were a young man, I'd be in love with you."

Her story on Anna Rosenberg, Assistant Secretary of Defense, as well as her trip with Alben Barkley in 1950, clearly showed how well "limelight" figures could be tracked down and shown intimately.

Miss Larsen's perceptive coverage of the 1955 Bandung Conference led to further trips, awards and recognition. Notable was her work in Outer Mongolia in 1956 in which she was the first American photographer admitted to that country in ten years. In 1958 Miss Larsen was named "Woman Photographer of the Year" by the National Press Photographers' Association and the Encyclopedia Britannica. Each year new honors were bestowed upon Lisa Larsen, as her career approached its height.

The loss of Lisa Larsen is a deep one to photography as well as to her husband Niels Rasmussen and sister, who survive. Although a vital personality has left us, her pictures still live, as vibrant as the woman who made them.

Gloria Hoffman





## process on the run! / Harvey Shaman

a few suggestions for summer holiday shooting



### take enough film

A truly large assortment of film is available for the Leica owner who is departing on a vacation. Some of them are shown above. Although a gadget bag stuffed with this assortment would look rather silly, some thinking about what you *will* take is important.

The following pointers about film are worth remembering: *take plenty; take a variety; and most important, take the ones you are most familiar with.*

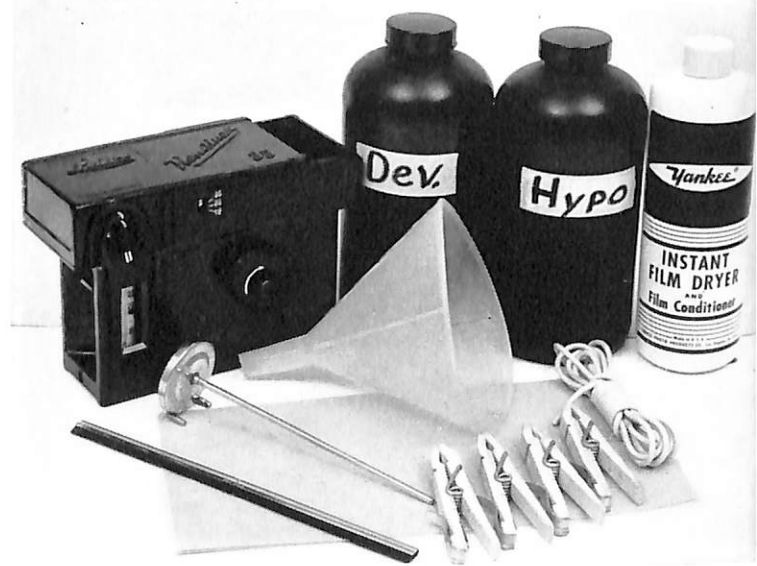
### develop as you go

Have you ever ended a vacation regretting that you missed taking a particular picture or that your exposures were off? And when you returned home, have you been unable to face the huge pile of undeveloped film because of the amount of work involved? A quick and simple way to avoid these problems is to process your black-and-white film from day to day. Then you will know where you stand. For instance, you may have forgotten that water reflects a lot of light, but your overexposed negative will remind you to stop down the next day.

Only a few materials and pieces of equipment are necessary and they can easily be carried in a small bag or in the corner of a suitcase.

Here is what you will need: (1) a daylight developing tank; a self-loading one with a built-in thermometer, such as the Leitz Rondinax, is ideal. (2) developer and hypo in plastic one-pint bottles (*At press time, a just-announced single-solution devel-*

*oper and fixer called "Unibath" seemed to offer another interesting answer to processing on the run.*), (3) a thermometer to check solutions before they go into the tank, (4) a small plastic funnel, (5) a plastic bottle of film quick-dry solution, (6) a squeegee or an automobile windshield wiper, (7) a few film clips and a piece of plastic clothes line, and (8) glassine envelopes to protect the developed film.



The processing procedure in the bathroom of your hotel or motel is the same as in your own darkroom. The method is simple, the materials few and the time is negligible. The results are the rescue of missed pictures, and the elimination of a backlog of work at the end of the trip. Try it and see.

### developing in hot weather

In field processing in the summer your major problem will be temperature control. Film, exposed or unexposed, is best carried in an insulated container such as the inexpensive metal or fabric picnic carriers available everywhere. At times your solutions will become quite warm, from long hours in the car trunk or from a constant high temperature in the area you're visiting. Without ice or other facilities to cool chemicals and water to recommended temperatures

of 68°F. to 72°F., there is only one course possible—bring all the liquids up to a temperature which can be maintained in all of them throughout the processing time, *even if it is 80°F. or 85°F.*

In the past, it was best to avoid high-temperature processing of films because of the danger of the film swelling, and the possibility of the emulsion slipping off the base. These dangers still exist, but film bases nowadays are much harder and less likely to swell; also, there are ways to keep the emulsion hard. So, it is possible to work with developer temperatures as high as 90°F. with little danger of damaging the film, as long as reasonable care is taken. Identical or near-identical temperatures must be maintained in all processing liquids. Variations of five degrees or more will probably result in reticulation, a patterned disfigurement of the emulsion. (*See example of reticulation-on-purpose on page 20.*)

When such high-temperature processing is expected, choice of developer becomes important. While most developers can be used at high temperatures, it is best to use one especially adaptable for this work, such as D-23 or UFG. Also efficient as high as 90°F. are Ethol 90 and Panthermic 777. Other manufacturers have similar products; instruction sheets should be carefully followed. Perhaps the developer you are accustomed to may be adaptable to high temperatures with the addition of sodium sulphate. Promicrol is one of these. These developers which work efficiently in a wide range of temperatures are called *panthermic*. Besides a panthermic developer, you will also need a "hardener," a hypo neutralizer, and a timer or a clock with a second hand.

Hardeners are available in stores and can be used as a separate bath or in hypo. The rinse between development and fixation can be a hardener stop bath. But a hardening *fixing* bath should be used for safety, as a hardening stop bath loses its power due to the developer carried over to it.

The hypo neutralizer will reduce the washing time to five or six minutes. This is important where there is the possibility that the temperature of running water will change suddenly in the washing stage. The timer or second hand will be important because developing times have quite a sharp drop as the temperature goes up. Therefore, seconds will count in these shortened developing times. It also becomes very important to know exactly how long it takes you to empty and refill your Rondinax tank. Practice makes perfect here. Pouring and emptying should be practiced at home before the trip, along with actual high-temperature processing.

One-shot developers are especially handy for travelers. Small bottles of Rodinal, X-22 or similar con-

centrated solutions are easy to carry. Used at high dilution, the working solution is discarded after each use. No shortage or replenishment problems exist. Check with the manufacturer for hot weather procedure if you plan to use a "one-shot."

#### **use that self-timer**

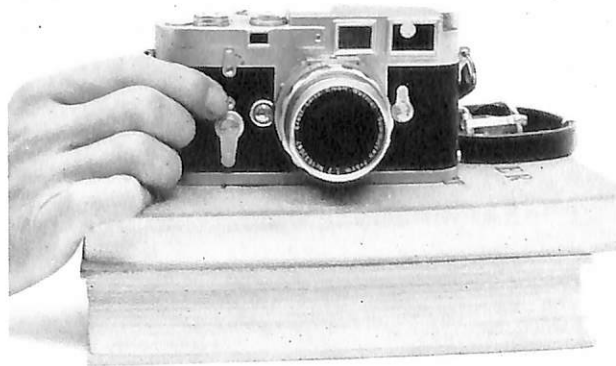
One of the least used but most practical controls for your Leica is a self-timer. It is excellent as a "soft" shutter release for speeds longer than 1/25 second, and also helps you "put yourself into the picture." Self-timers are built into many Leica models and are available as accessories for others.

Indoors under poor lighting conditions, or outdoors with a slow film where you want to use small openings for greater depth of field, you'll often require very slow shutter speeds with the ever-present danger of camera movement. Very few photographers can shoot 1/2 second, 1/2 second or 1 second hand-held.

To minimize the danger of blur, try letting the self-timer release the shutter. By so doing, you can concentrate on keeping the camera steady, either by bracing yourself against a wall, doorway or other steady object, or by resting the camera on a fence or railing.

A useful variation on this is to set the camera on a convenient flat surface such as a book or the arm of a chair. By setting the self-timer mechanism, you can make an exposure without having to touch the camera at all, thereby eliminating camera movement.

Incidentally, an exposure made with the self-timer and a "Bulb" setting will last for about 1 1/2 seconds. This is useful if you are trying a variety of guess exposures with the self-timer in a dark interior.





## campus camera at work

university students focus on fun and profit

When a college student's hobby makes money instead of costing money, that's news—good news! Ask any parent with a college-age son or daughter. Better still, listen to how five Leica-wielding Columbia University students are making photography pay off—not only in money, but in prestige and good times as well.

### what the camera means to them

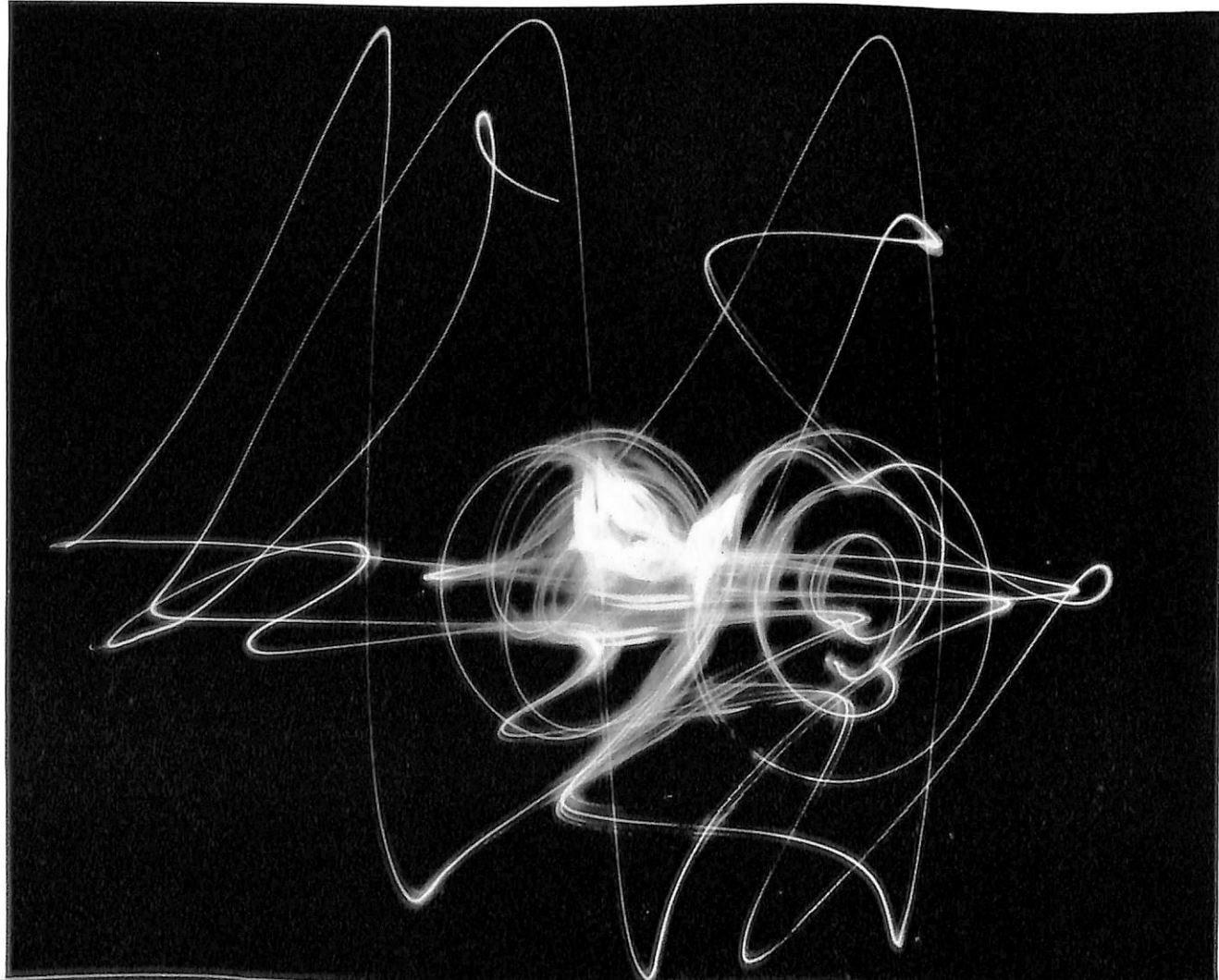
The "Columbia Daily Spectator," a lively daily student newspaper of four to eight pages, needs a lot of photos. About twenty student photographers (five use Leicas almost exclusively) contribute many hours of their time to fill the need.

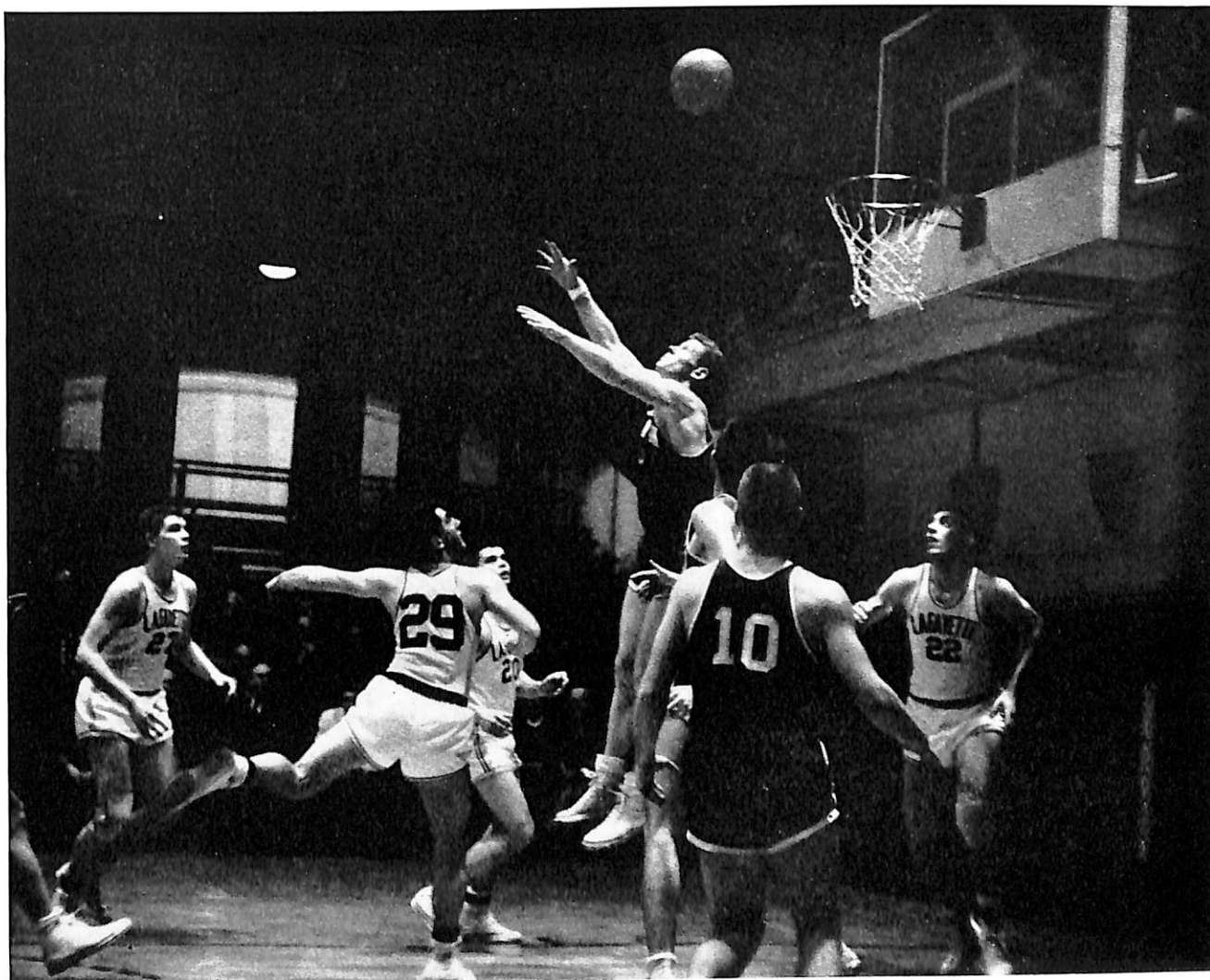
The five Leicamen report the following advantages in having a first-rate camera along at college: it

enables them (1) to work on the Spectator, (2) to "get around" socially, and also educationally, as photo assignments lead to friendships and knowledge, (3) to "keep up" in photography, (important since each recognizes that the camera will be useful in almost any profession later in life), and (4) last but far from least, to make money.

Foremost is the fun the young men obviously have in working on the newspaper. They have the excitement of attending campus events and rushing to meet deadlines. On the job, they have the opportunity to use their creativity under pressures resembling those facing the professional news photographer. A professional atmosphere is maintained in the Spectator darkroom, too, where there is a layout similar to that of metropolitan newspapers.

EXPERIMENT by Malcolm Knapp, whose artist friend literally "painted with light" during 15-second exposure.





BASKETBALL by Camilio Quelquejeu. His exposure formula: Leica meter reading off the floor and a stop more open.

#### camera as money-maker

Money from photography, though welcomed by all the students, is important to them in varying degrees. John M. Bell of St. Paul, Minnesota, says he "hasn't really tried to" earn money with his camera, but knows he could "if necessary"; Camilio Quelquejeu, of Panama, earns almost all his money with photography, and, in fact, is virtually a professional. Malcolm Knapp of Kew Gardens, New York, says his M-3 has helped him "partially" as a money-maker. He says that participants in school activities often want photos for souvenirs of college days. If they express this interest when Knapp is shooting the activity, he shows contact sheets and a selection of enlargements later on. Incidentally, this is one of the main chances for earning money directly from Spec-

tator assignments. Spectator photographers often have to make portraits of both individuals and groups for the newspaper. If prints are ordered later, the profits go to the cameraman.

Knapp has also found making color pictures of artists' works profitable, and has covered weddings and other social functions.

Frederic Feingold, sophomore from Glen Head, New York, has earned money during summers photographing boats, children, art objects and buildings. This year he is making a photo record for Columbia of its religious artifacts collection.

Martin Lipeles of New York, junior in Chemistry, says that photography has helped him substantially in earning money in college through taking pictures at dances and for organizations and individuals.



DANCER by Camilio Quelquejeu.

#### student businessman-photographer

Quelquejeu is the one who wins top place as a photography businessman. Several times he has organized student "teams" who cover dances and shoot 35mm negative color, with electronic flash, of every couple attending. Two photographers are on hand at the entrance, and three other students solicit payment or pay-on-approval orders. Two 3½x5 color prints in folders are offered for about \$3.00, and a 60-70 per cent sales mark is reached. This same mark was reached in an imaginative venture led by Quelquejeu last June. He and his group shot diploma-presentations of *every graduate at ten college commencement ceremonies, on speculation*. Using Leicas, 135mm lenses and Kodacolor, the boys were set up to make money on the basis of a 30 per cent return, and again realized a 60-70 per cent return.

#### tips for student semi-professionals

When asked for advice for other college students interested in earning money, Quelquejeu, who is no doubt worth listening to, offered the following points of advice and other Leica owners concurred. (1) A professional camera is essential, and 35mm allows many economies. (2) Standardize film and processing procedures for black and white and shoot accordingly; this is especially important on a team job. The Columbia boys use UFG and Plus-X. They are

equipped to process Kodacolor and Make Type C prints, but Quelquejeu recommends having a laboratory do both, especially on large jobs, where a special rate is often given. (3) Builders pay well for progress shots on erection of new campus buildings. (4) Researchers and inventors on campus need a sort of product-shot of their experiments. (5) Group photos at clubs and parties result in lots of individual orders. (6) Care should be taken whenever a portrait is made, as good ones are often ordered in quantity. (7) Dances at your own school are fruitful, as mentioned earlier, and dances at other schools are also worth following up, especially at girls' colleges, where there is sometimes less competition from other photographers.

#### don't overdo it

(8) Speaking of competition, Quelquejeu says a restrained attitude is in order. He and his fellow photographers have made out well financially in a campus in the city, with professional photographers on all sides, and they think that students in an isolated campus might have even more chance. But a too-eager competitive spirit may backfire, says Quelquejeu. For instance, it's best to stay away from the established domains of the local professional photographers, such as yearbook photography. Quelquejeu says he doubts that students could equal the quality of the experienced professional with complete facilities and anyway, a professional probably has the contract for the job. So, the only results of trying to compete are to antagonize and hurt the professional, and to cause bad public relations for the student photographers. There are plenty of chances to make money in the usual areas for students at most campuses.

David Bennett

COLLEGIAN PHOTOGRAPHERS on the campus. In front are Malcolm Knapp (left), Camilio Quelquejeu (center) and Frederic Feingold. In rear are John Bell (left) and Martin Lipeles.





## focusing on...

**faster and faster.** Our next issue will carry a report on the new Kodak High Speed Ektachrome, which Eastman rates at 160 for the Daylight Type, 125 for the Type B used with 3200° K. lighting. Ratings are for use with meters calibrated for the ASA system of film rating.

An advance look at some pictures taken on both new types of film proved exciting. Color saturation and maximum density are excellent, whites are white and reds and yellows are treated very kindly. Graininess is quite low, particularly for a film of this speed.

As icing on the cake, the new film can be "pushed" in development, much as the Anscochromes can. Kodak claims that a one-stop push (producing speeds of 320 and 250 for the Daylight and Type B respectively) gives "almost no color balance shift, but there is some color desaturation, a slight loss in maximum density, some increase in graininess and contrast." But, to judge from some shots we have seen, this is not to say that the quality of the "pushed" pictures does not remain excellent. It simply means that sticking to the manufacturer's recommendations brings very best results. But when you really need the extra speed, you can call on it with very little sacrifice in quality. Watch our next issue for a full report on this fastest color film yet.

**exhibits.** Leica owners visiting New York City this summer will find two photographic exhibits of particular interest, since they include the work of many fellow Leica photographers. The Metropolitan Museum on Fifth Avenue is showing through September 7th "Photography in the Fine Arts." This exhibition of outstanding contemporary photographs is sponsored by the magazine *Saturday Review* as a recognition of photography as an art.

Another exhibit of about 200 photographs reflecting the creative use of 35mm photography in our times will be on view throughout the month of July at the IBM gallery of Arts and Sciences at 16 East 57th Street. This exhibit is sponsored by E. Leitz, Inc.

**the easy way.** A disarmingly simple way to make black-and-white negatives from color transparencies has just been pointed out to us by Robert A. Nay. It doesn't give absolutely top-notch-bar-none results, but it does well enough so that Mr. Nay reproduces pictures like the one above in a magazine with which he is connected.

Here is Mr. Nay's technique: With camera on a tripod, he moves in on the screen until the projected



image fills his finder frame. He works off to one side somewhat, so that the camera doesn't intercept the projector beam. Exposure, arrived at by experiment, is about f/6.3 at 1/2 second, using a 150-watt projector about 12 feet from the screen. Film is Tri-X, and developer is D-76.

Because he shoots from off to one side, converging verticals present a certain problem. But this is easily solved in printing by tipping the paper easel to correct the convergence of lines in the print.

The most striking things about this method of slide copying are its ease and speed. Mr. Nay says he can make copies as fast as slides can be changed on the screen.

**gizmo.** Behold the Camian Rapid Rewind for the Leica M-3, M-2, and M-1. The device is designed, made and marketed by photographer-inventor-machinist Fons Iannelli, a man whose passion for precision causes the Camian Rapid Rewind to be finished to exceptionally close tolerances.

The main housing of the unit fits over the rewind knob of the "M" models of the Leica and is held in place by two small set-screws. A simple twist brings the crank handle into position from its enclosed, out-of-action setting. You then rewind at your own pace—although if you're not interested in fast unloading, you don't need a rapid rewind.

This gem-like accessory is machined from nonmagnetic 303 stainless steel which resists just about any kind of attack that man or nature has devised for metals. "M" model owners who want to be able to zip exposed film out of the camera in a hurry can buy this quality product by mail. Write directly to: The Camian Company, 324 W. 15th St., New York 11, N.Y. Price is \$15.00.



*The Leitz Lens Heritage / uncompromised image quality*

## Summicron image quality is now available in 3 focal lengths ALL WITH MAXIMUM APERTURE OF f/2

The remarkable characteristics of the 50mm Summicron f/2 lens are now also available in 35mm and 90mm focal lengths. That such image quality could be retained in f/2 lenses—and in 3 focal lengths—is a tribute to progress and perseverance. The more you expect from a lens, the greater will be your appreciation of these new f/2 Summicrons. All three make full use of newly designed rare earth (lanthanum) elements. Over-all sharpness and resolution border on the fantastic. At full aperture, there is not a trace of vignetting, nor any sacrifice in image contrast. All three lenses deliver optimum resolution at least *one full f/stop* faster than lenses of comparable focal length. The degree of correction is equally noteworthy. More important than specifications, is the use to which you can put these Summicrons. To stalk darkness? Of course! But more practically, to gain wider use of the high-resolution, fine-grain emulsions—to retain image quality in poor lighting conditions. And with color films, the added advantages of Summicron image quality *with* f/2 speed, opens limitless new opportunities. Whether you seek new versatility in a 50, 35, or 90mm lens—or all three—see your franchised Leica dealer.

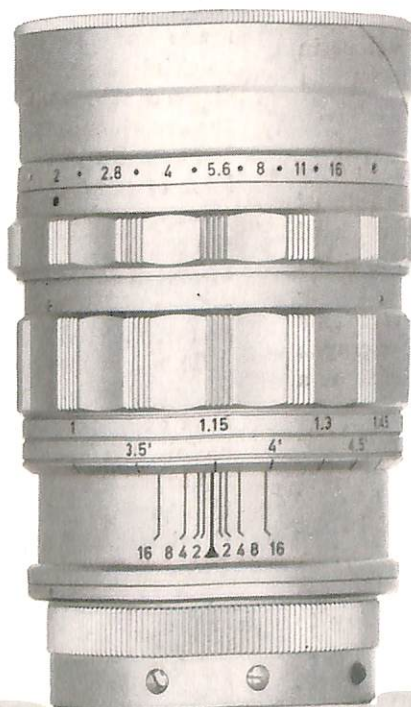
### 50mm Summicron f/2

7 element Gauss-type formula, in rigid bayonet mount for the Leica M-3 and M-2 or in collapsible thread mount for previous models, \$129; also in dual-range bayonet mount with focusing and parallax compensation from infinity to 19", \$168.



### 90mm Summicron f/2

features lightweight mount for steadier hand-held shooting at slow speeds and built-in telescoping lens hood; 6 element Gauss-type formula, in bayonet or thread mount, \$199.50; in short mount for reflex housing, \$192 (basic lens can be adapted to short mount for dual-use).



### 35mm Summicron f/2

virtually eliminates wide-angle distortion. Features oversize front and rear elements to increase "full-aperture" performance, and unique finger-tip focus lever; 8 element Gauss-type formula; focuses down to 2'4". In bayonet (M-2) or thread mount, \$174; for Leica M-3 (with RF Attachment), \$207.



**Leica**

E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N. Y.  
Distributors of the world-famous products of  
Ernst Leitz G.m.b.H. Wetzlar, Germany—Ernst Leitz Canada Ltd.  
LENSES • CAMERAS • MICROSCOPES • BINOCULARS